



the KUROSAKI corpse delivery service

黒鷲死体宅配便

eiji otsuka 大塚英志 hiroshi yamazaki 山崎峰水

STAFF A



Psychic

【エンバースング】 死体探偵

STAFF B



Dowsing

【チャネリング】 宇宙人と交信

STAFF C



Hacking

【マベット】 平首人が暴飲

YOUR BODY IS THEIR BUSINESS!



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story

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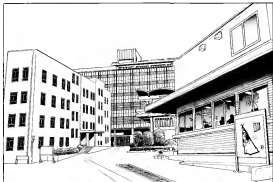






1st
君への手紙

a letter for you







AND WE'RE
STILL STUCK
WITH THE
CORPSE
DELIVERY
BUSINESS
BEING FLAT...

CAN'T COMPLAIN
ABOUT THAT EITHER?
I MEAN, THOSE
CREEPY NAMES LIKE
"SIGNS" AND
"MAU" SO YOU
KNOW THEY'RE EVIL.
FEAR-INDUCING
OVERLOADS JUST
CALL THEMSELVES
STUFF LIKE "SHIP"
AND "BRAD".



I REMIND
IN OTHER
COUNTRIES, A LOT
OF ORDINARY
CARGO SHIPPERS
TOTALLY CLEAN
UP ON CORPSES,
y'know.



YEAH 'CAUSE I
WAS WATCHING
THE NEWS, AND
KUSANO SAID
PRIVATIZATION
WAS, Y'KNOW,
GOOD AND
STUFF.

YOU...
VOTED?

WHAT A RELIEF
AT LEAST YOU
DON'T SAY YOU
WERE TRYING
TO RUIN THE
THIRD
FEDERATION



LIKE THEY'RE
GOING TO BE
REPEAT
CUSTOMERS
MORROW NOW
ABOUT EXTRA
LUGGAGE ROOM AND
FREE PROTECTS
TOO?

THAT'S IT! WE
NEED TO DO IT
LIKE THOSE
AIRLINE GUYS!
WE COULD
EVEN OFFER
MILEAGE
POINTS TO THE
CORPSES...



THE STANDARD
RATE FOR SHIPPING
A CASSET IS 40
AND 200% THAT
OF REGULAR AIR
FREIGHT...EVEN
THOUGH THEY
JUST PACK IT INTO
THE HOLD LIKE
EVERYTHING ELSE.

I KNEW A CASE
WHERE AN
AMERICAN DIED
IN THAILAND, AND
THEY CHARGED
\$4000 TO SEND
HIS BODY HOME.
WHEN HE WAS
AWAKE, HE COULD
HAVE GOTTEN A
ONE-WAY FARE
FOR \$600.



ABOUT 60,000 JAPANESE RETIREES HAVE MOVED TO OKINAWA IN RECENT YEARS...BUT THE VAST MAJORITY STILL STAY CLOSE TO HOME...

...BUT AT LEAST THAT GIVES US A HINT ABOUT HOW TO GO ON. FOR EXAMPLE, SO MANY AMERICANS RETIRE TO JUST A FEW PLACES--LIKE ARIZONA OR FLORIDA--THAT THERE'S A LOT OF BUSINESS IN THOSE STATES SHIPPING THEM BACK TO THEIR OLD HOMES FOR FUNERALS.



ANYWAY, IT'S LIKE YOU SAID WHEN WE GOT STARTED--IN AMERICA, THEY HAVE MORE BONES TO BEGIN WITH.



! YEAH MMR, WHERE ELSE CAN WE GO TO SEE SOME MORE DEAD PEOPLE?

! GIVE! GIVE!



BUT WHERE ELSE DO CORPSES GATHER AROUND HERE...?

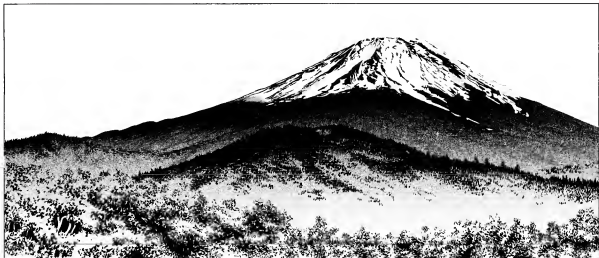


YEAH, AND ALL THE ASSISTED CARE FACILITIES ARE ALREADY LOOKED INTO DEALS WITH THE FUNERAL HOMES...



...WE'VE GOT TO GET BACK TO OUR ROOTS!

WAIT...









"COMPETITOR?"

WHAT DO YOU THINK OF THAT BALD?



OR MAYBE A COMPETITOR BEAT US TO THE PUNCH



HAHA?



WAIT A MINUTE... THE LAST TIME WE CAME HERE, THEY HAD JUST CALLED OFF THE ANNUAL BODY SEARCH. THERE HAVEN'T BEEN ANY MORE SINCE, SO WHERE ARE THE CORPSES?

DO YOU THINK THERE'S BEEN A DECLINE IN GUIDES?



SEE? I THINK SOMEONE CUT OFF THE NOOSE END OF IT WITH A KNIFE.

YEAH, NO SIGN OF A BODY, OR EVEN BONES...



WELL...IT LOOKS LIKE A ROPE SOMEONE USED TO HANG THEMSELVES.

I AGREE, BUT LOOK A LITTLE CLOSER...







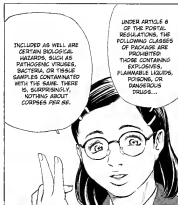












INCLUDED AS WELL ARE CERTAIN BIOLOGICAL HAZARDS, SUCH AS PATHOGENIC VIRUSES, BACTERIA, OR TISSUE SAMPLES CONTAMINATED WITH THE SAME. THERE IS, SURPRISINGLY, NOTHING ABOUT CORPSES, FOR EXAMPLE.

UNDER ARTICLE 6 OF THE POSTAL REGULATIONS, THE FOLLOWING CLASSES OF PACKAGE ARE PROHIBITED: THOSE CONTAINING EXPLOSIVES, FLAMMABLE LIQUIDS, POISONS, OR DANGEROUS DRUGS...



DEPOT, SIR. A PLACE FOR THE DESIGNATED ASSEMBLY AND STORAGE OF ITEMS--IN THIS CASE, THE MAIL.

OH... THANKS.



YEAH-NAH, BUT HOW'D YOU DECIDE TO GET INTO THIS, MR. COMPANY DELIVERY SERVICE...?

I HAD NO IDEA...
I didn't think anyone had any idea!

YES. THE SITUATION COMES UP SO RARELY IN JAPAN, I GATHER THEY NEVER THOUGHT ABOUT IT, SIR.



WITH THE PRIVATIZATION OF THE POSTAL SERVICES ALMOST UPON US, THIS STATION WILL LOSE ITS SUBSIDIES. WE'VE HAD TO THINK ABOUT NEW SOURCES OF REVENUE...

WELL, I DON'T KNOW HOW TO PUT THIS, BUT IT'S... SOMETHING OF A BUDGET ISSUE.



WE'RE AN UNDER-POPULATED COMMUNITY, AND MOST OF THE PEOPLE HERE NOW ARE ELDERLY, LIVING ON BACKCOUNTRY ROADS. THEY RELY ON US TO MAKE THE ROUTES.



RURAL POST OFFICES LIKE THIS WOULDN'T BE SUSTAINABLE WITHOUT GOVERNMENT SUPPORT. MY FAMILY HAS RUN THE AOKIYAHARA STATION SINCE MY GREAT-GRANDFATHER, YOU SEE.



WE'VE TRIED VARIOUS THINGS... OFFERING GROCERIES, VIDEOS, EVEN BEING A TRAVEL AGENCY... BUT THE ONLY GROWTH INDUSTRY AROUND HERE IS SUICIDE.



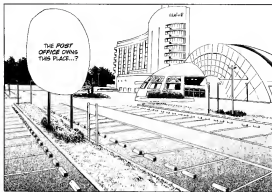
IT'S A FREE TICKET... FOR THE AREA OF TRAVEL HOT SPOTS.



YEAH...MY LOCAL POST OFFICE DOESN'T CARRY RUTABAGAS.



LISTEN, SIR... AS A WAY OF SAYING THANKS, WHY DON'T YOU TAKE SOME OF THESE?













IN HERE?
TAKE IT
SOMEWHERE
MORE
APPROPRIATE!

WOULD
YOU LIKE TO
CONFIRM THE
CONTENTS,
SIR?



OH... YEAH. I
REMEMBER
HIM--I USED TO
GO AND CHECK
UP ON HIM
THERE.

THE SHIPPING
LABEL SAYS THE
SENDER IS...
NOBUO TAKASHI...
AND HIS ADDRESS
IS... SHIBUYUKI
CENTRAL PARK...?



YOU KNOW, I
LIKED YOU BOYS
BETTER WHEN
YOU WERE
DRAGGING
THESE
THROUGH TOWN
IN DUFFLE
BAGS--



also AND I DID
GIVE HIM MY
CARD, AND I DID
TELL HIM TO
CALL ON ME IF
HE NEEDED
ANYTHING...

WELL, THAT
ALL SEEMS IN
ORDER THEN,
SIR. IF YOU'LL
SIGN HERE...





FORTUNATELY,
WE HAVE
JUNICHIRO TO
FIND THEIR
BODIES...



I GUESS SO. I
DON'T LIKE TO
LIE...BUT IT'S
NOT LIKE
THEY'D BELIEVE
THE TRUTH.

DID THEY
BELIEVE
IT?



WE WERE
FORTUNATE HE
HAD THAT SOCIAL
WORKER'S CARD
ON HIM.



THE TRUTH IS, MOST
GUARDS THINK
THE FORM IS A
JOKE. IF WE HAD TO
RELY JUST ON THAT
TO KNOW WHERE
THEY ARE AND WHAT
THEY WANT, THIS
DEAL WOULD NEVER
WORK.



















YEAH, BUT IT
LOOKS LIKE
GOVERNMENT
JOBS ARE MORE
DANGEROUS
THAN I
THOUGHT.

...THESE GUYS
ARE JUST LIKE
US...BUT WITH
BENEFITS!



TH. EY.
W.ERE FRO. M
...TH. E. NO. C. AL
...CON. STRUC.
...TION
...CO. WPA
...NY



UM...YEAH,
RIGHT.
SO...WHO DID
KILL YOU,
DUDE...?



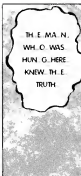
I DON'T
BELIEVE IT...

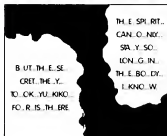


TH. ERE. W.ER. E.
RU. MORS. TH. AT.
CA. ME. OUL. T.
OUR. ING. ...TH. E.
BID. DING. FOR.
THE. CON. TRACT.
AND. IT. SEE. MS.

IT. S. A.
PO. SR. L.
IN. SUR. ANCE.
WE. L. KARE
FA. CIL. ITY. SO. IT.
WOL. S. PAID. TO. R.
BY. THE. GOV. ERN.
NO. IT. WOL. S. PAID
TO. R. BY. TH. E.
PRO. PLE.

TH. AT. HOT.
SP. RIN. CS.
RE. SOR. T.
THE. IR.
FL. RM.
BUIL. T. IT







...YOU NEED
TO GET CLOSE
TO LISTEN?
HERE!



MAKE HIM
TALK! HE
MAYNA KNOW
WHERE THE
TAPE IS!

DON'T SAVE ME
THAT SHIT! I
SAW YOU
DOING IT IN THE
FOREST!

AAAA!



I...I TOLD
YOU...I
CAN'T.



NOW THIS
TAPE MY
FRIEND REFERS
TO WAS MADE
BY THE
FELLOW WITH
THE DOOR.
USED TO BE
AN ASSOCIATE
OF OURS.

LET UP ON HER FOR
A MOMENT, GORO.
WE DON'T LIKE THE
ROUGH STUFF,
GIRLIE, WE REALLY
DON'T. SMOOTH
BUSINESS, THAT'S
WHAT WE LIKE.



SHOULD
HAVE BEATEN
IT OUT OF
HIM FIRST.

...OH,
MAYBE
THAT'S
IT.



IT...AH... CONTAINS A
CONVERSATION WE
HAD WITH A CERTAIN
LOCAL POLITICIAN
ABOUT THE BID ON
THE HOT SPRINGS. HE
WANTED TO BLACK-
MAIL US WITH IT...I
DUNNO, I GUESS HE
GOT A LITTLE MAD.
DIDN'T MEAN TO KILL
HIM THEN.



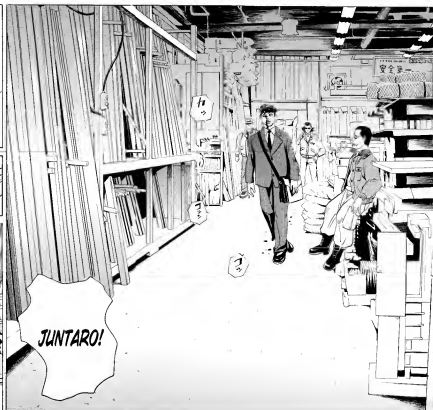














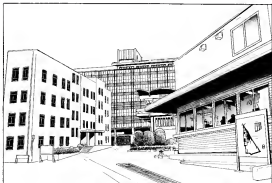


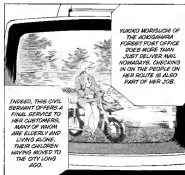


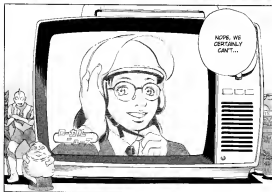














2nd delivery if you're with me
君がいるなら

君がいるなら







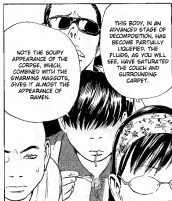






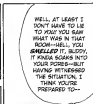














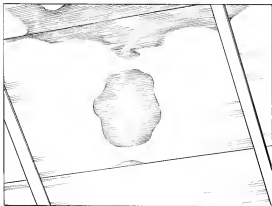




















AS LONG AS
WE'RE ALL STILL
WINDING AROUND
CAMPUS, I
THOUGHT I'D TRY
BEING A STUDENT
AGAIN. WHO
KNOWS, I MIGHT
BECOME AN
ANALYST...



LOVE, SHE'S
TAKING A
GRADUATE
COURSE IN
CLINICAL
PSYCHOLOGY
RIGHT NOW.

WHERE'D
YOU HEAR
ABOUT THIS,
SASAKI?



ALL RIGHT, ALL
RIGHT--WE'LL
COME AND
CHECK IT
OUT....



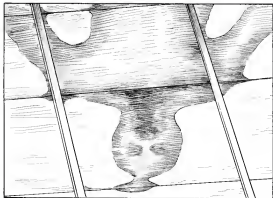
HEY,
I'M NOT
CRAZY!

COME SAY
IT'S CRAZY TO
BELIEVE IN
ALIENS, BUT
WE GOT
BURSTING'S A
REAL HEAD
CASE HERE.



Y-Y-YOU'VE
GOT TO
BELIEVE
ME...

N-N-NO,
SERIOUSLY...
I'M AS SANE AS
ANY OF YOU...









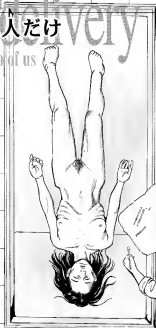
...HOW
LONG HAS
THAT THING
BEEN UP
THERE?!





3rd delivery

二人だけ
the two of us



















...SHINJUKU.



SORRY... BUT WE
DON'T RECEIVE
ANY BODIES IN
THAT CONDITION
LATELY.



WHAT?
EVEN THE
NAME?

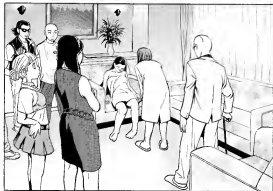
THIS CARD YOU
GOT FROM THE
LANDLORD...?
THE ADDRESS
IS AS FAKE AS
THE NAME.

I CHECKED
AND NO SUCH
BUSINESS
EXISTS.

BUT THIS
DUDE, MAN,
THIS SCHMO
SOUNDING DUDE
FROM THE
CLEANING
BUSINESS? HE
SAID...















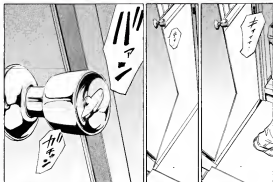
















THAT MAN
WITH THE
SCARS ALL
OVER HIS
FACE KILLED
HER









HIS NAME IS
SHINGO
ZUJIKU.
FORMER
MEDICAL
EXAMINER FOR
THE TOKYO
METROPOLITAN
CORONER'S
OFFICE.



HEY, SO
WHO IS
THIS GUY,
ANYWAY
...?

YOU'RE
RIGHT...IT'S
JUST THE
WAY SHE
DESCRIBED
HIM.



AND WHEN I
WAS DETECTIVE,
HE WAS ALSO
THE GUILTY IN
MY FIRST CASE.

YEAH, HE
WAS A
COLLEAGUE.

MEDICAL
EXAMINER...?
THEN YOU
KNEW HIM
WHEN YOU
WERE STILL
A COOP?



HANDLED THEIR
AUTOPSIES
AFTERWARDS TOO,
OF COURSE. DO YOU
UNDERSTAND...?

HE KILLED
SEVEN
PEOPLE.



GUILTY...?
WHAT DID
HE DO?



...I DON'T
KNOW
WHAT HE
WAS.

WH...DID HE
DO IT FOR
THRILLS?
WAS HE A
SERIAL
KILLER?



THE WIFE'S BODY
WAS UNTOUCHED.
PERHAPS HE
COULDN'T BRING
HIMSELF TO CUT
INTO HER...BUT HE
DIDN'T SAY THAT.

HIS LAST VICTIM
WAS HIS WIFE. HE
HAD LEFT HER BODY
ON THE AUTOPSY
TABLE...AND A
CONFESSION LETTER,
ADDRESSED TO ME.



EVEN SO, TAKI
KILLING TOOK
PLACE ONLY TWO
MONTHS AGO.

WHAT'S
THE
STATUTE OF
LIMITATIONS
FOR
MURDER? FIFTEEN
YEARS...?

HE'S
DEAD.



WHY WOULD
HE START
KILLING AGAIN
AFTER ALL
THIS TIME...?

WELL,
WHAT
DO YOU
THINK?



I CAN'T
DO
THAT.



WELL, WHAT ARE
YOU WAITING FOR?
WHY DON'T YOU PUT
OUT A APB ON HIM
FOR THE MURDER OF
TENKYO'S MOTHER?





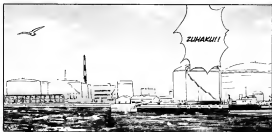


4th delivery
誰のために
THE WHOSE GOOD

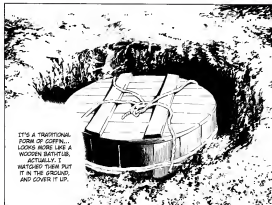












IT'S A TRADITIONAL
FORM OF COFFIN...
LOOKS MORE LIKE A
WOODEN BATHTUB,
ACTUALLY. I
WATCHED THEM PUT
IT IN THE GROUND,
AND COVER IT UP.



...AND ANYWAY,
WE CAN'T
PROVE THAT
THERE WAS A
MURDER HERE.

I DON'T
KNOW...



WHY'D YOU EVEN
TELL US THIS
STORY, THEN? IF
THE MURDERER'S
JUST SOMEONE
WHO HAPPENED TO
HAVE SIMILAR
SCARS ON THEIR
FACE...



JUST BECAUSE
SUSAN'S SISTER
HAPPENS TO BE
COOL WITH
CORPSES, I DON'T
THINK YOUR
AVERAGE JUDGE
IS GOING TO ADMIT
THIS WITNESS.

HEY NOT?
WE ALL
HEARD WHAT
SHE SAID...





THE
CREMATORIUM
WILL STORE
THE BODY
OVERNIGHT.

MORGUE



...MAN,
I AMN'T
LEAVING
THINGS
LIKE THIS.

I KNOW. HOW
ARE WE GOING
TO FIND THE
KILLER NOW...?

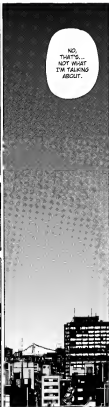


YEAH...

THE CEREMONY
WILL BE
TOMORROW.
YOU GUYS
SHOULD
ATTEND...IN
PLACE OF THE
FAMILY.



NO.
THAT'S...
NOT WHAT
I'M TALKING
ABOUT.





IT WAS A SERIOUS
OVERSIGHT. I DIDN'T
THINK THAT THE
WOMAN MIGHT HAVE
OFFSPRING--AND
CERTAINLY NOT THAT
SHE'D HIDE IT LIKE
THAT...





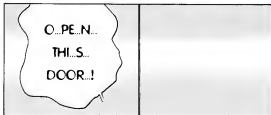
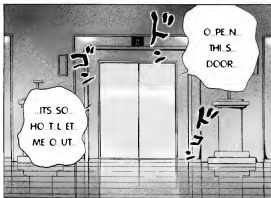


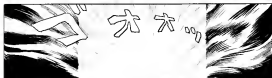




























5th delivery
子供のように

like a child

kunio matsunaka demon hunting side story (part one)



The Asakusa Gyomushaku, aka the "Gomashiki"
 An icon of Japan's Meiji Period (1868-1912),
 it was once regarded as the embodiment of the
 new, embracing era of Western Culture. At
 52 meters high, the twelve-story tower was
 the tallest structure in Japan in its day....



...And the views from the
 tower brought great pleasure
 to many Japanese.





TSK! ANOTHER
DERANGED
MURDER...THE
WORLD IS
BECOMING A
VIOLENT PLACE.



WHAT DO YOU MEAN,
TOKU, IS THAT SO? Y
AGAKUSA IS IN A
PERMANENT OVER THIS
AND KILLED AND
DISMEMBERED OF
WOMEN! DON'T
YOU READ THE
NEWSPAPERS,
MAMA!

OH...IS
THAT
SO?



Kusan Matsuzaka. Later in life, he becomes known as Kusan Tanegata, a scholar specializing on folklores. In the 31st year of the Meiji Era, he graduates from Tokyo Imperial University, and works as a government official.



Bakuya Teyama. Later in life, he becomes known as the novelist Katsun Teyama.





BUT I'VE
GUT
POETRY...
IT'S USELESS
TO ME NOW.



WELL, CERTAINLY
NOT BY THE
LADIES, BUT A
GOOD-LOOKING
YOUNG LAWYER
AND A POET OF
NOT SMALL
NOTICE....

...WOMEN
USED TO
FLOCK JUST
TO HEAR
MATEBUKA
RECITE A
FEW VERSES
ALoud...



TRADING YOUR STUDIES
IN LITERATURE FOR A
PRESTIGIOUS NEW FAMILY
NAME AND A BUREAUCRATIC
CAREER... DESPITE HAVING
MORE TALENT THAN THE
REST OF US PUT TOGETHER.
YES, IT'S NO WONDER SO
MANY HEARTILY ONLINE YOU.

YES, I SUPPOSE
IT IS, SINCE
YOU'RE PLANNING
TO MARRY THE
BOTH RICH AND
BEAUTIFUL, AND
NO KINAGITA.



...WAIT.
YOU STILL
HAVEN'T
SAID WHY
YOU ASKED
ME TO
COME.



--OH, YES, WELL, THE
TRUTH IS, I WAS HAVING
THIS CHAT WITH
SHOCHIRO TSUBOKI, THE
NOTED LECTURER IN
ANTHROPOLOGY, ABOUT
THE YAMICHI CHILD. I MUST
SAY, THE PROFESSOR
TOOK AN INSTANT
INTEREST. ASKED ME TO
ARRANGE A MEETING
BETWEEN THEM...



ARE YOU ONE
OF THOSE MEN,
TEYAMU?
PERSONALLY,
I'VE ALWAYS
THOUGHT YOU
WERE THE MOST
TALENTED.

AH, WELL,
AS NO ONE
ELSE
SHARES
THAT
OPINION...



THAT'S A
GOOD CHAP,
TAYAMA. THEY
SHOULD BE
WAITING ON
YOU ABOUT
NOW.

...SO... YOU...
NEED ME... TO
RUN YOUR
ERRANDS...?



HE'S COMING INTO
TOKYO TODAY,
ACCOMPANIED BY
THAT PRIEST,
SASAYAMA. BUT,
AS YOU OBSERVED,
I'M SIMPLY
SWAMPED WITH
WORK...



HOLD ON!
WHEN YOU
SAY "YANCHI,"
YOU DON'T
MEAN
MEAN... THAT
BOY FROM
KUROGASHI
VILLAGE?

HM... NOW
DON'T TELL
ME YOU'VE
ONLY JUST
REALIZED
THAT,
TAYAMA.











THE COURTESANS WILL SLEEP A BIT EASIER--THOSE THAT HAVE DONE SO, EH HUNT?

BUT...SOLLY GOOD SHOW, LADY FANCY CAPTURING THE MASS MURDERER OF THE ASAKUSA DISTRICT ON YOUR VERY FIRST DAY IN TOKYO!



THANK YOU FOR YOUR ASSISTANCE IN APPREHENDING THIS MAN, REVEREND SIR.

IT IS THE BOY WHO DESERVES THE CREDIT, OFFICER.



I REGRET TO SAY YOU'RE MISTAKEN...

MASS MURDERER, SIR?



CERTAINLY, SIR, BUT WE'VE CAUGHT THE GUILTY IN EACH INSTANCE.

YES, THROATS CUT AND, OR, RUTLATED?

HAVE NOT PROSTITUTES BEEN KILLED ONE AFTER ANOTHER...?



?



INDEED, FEW GOT FAR--AS YOU WILL OBSERVE, REVEREND SIR, MURDER DONE IN SUCH A WAY SPRAYS THE GUILTY WITH THE VICTIM'S BLOOD. SUCH A KILLER IS BOUND TO BE SOON SEEN, AND CAPTURED...

















THANK YOU, MY
GOOD MUM...ER,
MAN. WELL, THEN,
WILL YOU SHOW
THE VICTIMS TO
OUR HONORED
GUESTS?

SR...
MATSUOKA?



I, HESIO,
MATSUOKA,
THE CORPSES
HAVE BEEN
PRESERVED
AS YOU
REQUESTED.

HOW
WOULD
YOU?



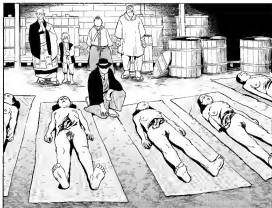
YOU SEE,
TAYAMA, I
THOUGHT
THESE MURDERS
WERE UNUSUAL
FROM THE
START...

FROM THE
START?? BUT
THIS MORNING
YOU SAID YOU
KNEW NOTHING
ABOUT THE
CASE!

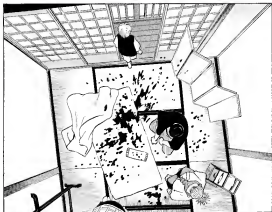


MY DEAR
TAYAMA...I SAID
I HAD NO TIME
FOR WHAT THE
NEWSPAPERS
HAD TO SAY
ABOUT IT.

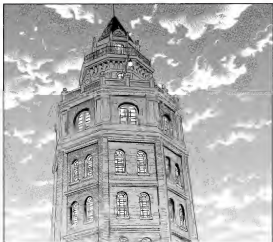
















I WISH TO PEEK
BACK AT THE
KILLER. AS SUCH,
IT OCCURRED TO
ME...ALL THE
CRIME SCENES
WERE VISIBLE
FROM THE
TOWER.



IN
REVERSE,
PERHAPS.

As for you, Mr. Matsukata,
are you a
voyeur as
well?



MY DEAR
TAYAMA--
CAN YOU TELL
ME IF THE
CULPRITS' PHOTO-
GRAPHS APPEAR IN
THE NEWSPAPER?

MOST
LIKELY.

YOU BELIEVE THE
VICTIMS WERE
CHOSEN
THROUGH THESE
TELESCOPES,
THEN...?



ER, IF I MIGHT
PREVAIL UPON
YOU A MOMENT,
MATSUKATA--
SURELY YOU
DON'T MEAN THAT
PARTICULAR
READING ROOM,
DO YOU?

YES.
WHAT'S
WRONG
WITH IT?



WELL, OH...
YES...YES,
MOST
CERTAINLY.



WOULDN'T BE A
TICK. I SAW
A READING
ROOM DOWN
THERE...

WELL, THEN,
I BELIEVE I
SHALL HAVE
TO BREAK
PRINCIPLE,
AND READ
ONE.



... THEN
DOWN I
GO.

WELL, ER,
KISS, BUT...



JUST WHAT SORT
OF GAME ARE
YOU PLAYING AT,
MATSUOKA...?



EH? IT'S, WELL,
NOW SHALL I PUT
IT--A DISORDERLY
HOUSE, A KNOCKING
SHOP...IT'S A
BROTHER, OLD
DAMP. WHORES,
DON'T YOU KNOW,
THE PAPERS ARE
BUT A FRONT.

HARD TO MAKE
A LIVING JUST
IN READING
ROOMS, IT
SEEMS. BUT
THEY DO HAVE
THOSE PAPERS,
DON'T THEY,
TAYAMA?



THAT...YOU
MUST WAIT
AND SEE.



永すぎた春

kunio matsuoka demon hunting side story
(part two)













NO, ARE YOUR PARENTS STILL AWAY ON HOLIDAY...?

YES, KUNO—I'M AFRAID IT IS ONLY THE SERVANTS AND MYSELF AT PRESENT.



I NEGLECTED TO ADD HE IS RULED BY WHIMS AND CAPRICE.

WHY DID HE CHANGE HIS MIND AGAIN?



AND IT HAS BEEN MY FEELING OF LATE THAT I AM BEING SPIED UPON, AND FOLLOWED...OR, KUNO, IF ONLY YOU WOULD STAY WITH ME ALWAYS, I SHOULD FEEL MUCH EASIER...



—I HAD HARDLY THOUGHT ITS ACCOUNT WOULD PROVE RELEVANT, AND SO SHOCKINGLY, TO THE MATTERS UNDER DISCOURSE!

AH, INDEED, MATSUOKA. I JUST NOW RETRIEVED THIS FROM MY APARTMENT...A FOREIGN NEWSPAPER I HAD IMPORTED, HOPING TO FIND INSPIRATION FOR MY NEXT NOVEL—

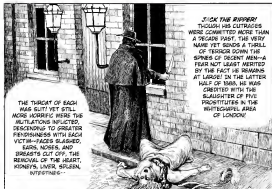


YES, WELL, I INVITED YOU ALL ALONG IN HOPES OF RESTRAINING MY BAGER DESIRES.

IS THAT HER SOMEWHAT SARCASMIC WAY OF INVITING YOU TO COMMIT AN INDISCRETION, THAT YOU MIGHT BE FORCED INTO MARRIAGE?



...TAYAMA, WERE YOU ABLE TO FIND THE INFORMATION WE SOUGHT...?







I SEE...
THERE IS A
CLEAR VIEW
OF THE
JUNKAI
FROM HERE
AS WELL.



...YOU OBSERVED
THAT ONE OF THE
TELESCOPES HAD
BEEN TRAINED
DIRECTLY ON THIS
MANSION--DID
YOU NOT?

AH--THUS
YOUR SUDDEN
CHANGE OF
HEART IS
MADE CLEAR,
MATSUGAKI!



ON THE
CONTRARY, MY
DEAR CHAP,
I THINK A
PART OF YOU
WISHES TO DO
SOMETHING
REGRETTABLE
HERE.

THAT PART
SHALL REMAIN
TIED DOWN,
TAYAMA...LEST
IT TIE THE
REST OF ME
DOWN.



AH--... WE
ARE HERE
THIS EVENING,
GENTLEMEN,
IN HOPES OF
EFFECTING
A QUICK
CONCLUSION
TO THIS
CASE.

THE LAST
THING I
WISH IS
TO BEAR
REGRETS.









G-G-STeady
ON, MATSUOKA.
THE MAN'S A
MANIAC...



...YOU WANT KOP
BUT YOUR GRANDPA,
OLD MAN. IT'S A
BIT--I MEAN, IT'S
NO TOKYO IMPERIAL
UNIVERSITY, IS
IT... ? PERHAPS A
WOMAN CLOSER TO
YOUR STATION IN
LIFE WOULD BE
MORE
APPROPRIATE. .



—UNATO





















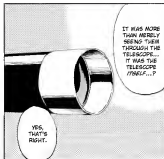






I BELIEVE IN ENGLAND YOU ONCE BOASTED IN A LETTER THAT YOU FRIED AND ATE THE KIDNEY OF A VICTIM.





IT WAS MORE
THAN MERELY
SEEING THEM
THROUGH THE
TELESCOPE...
IT WAS THE
TELESCOPE
ITSELF...P

YES,
THAT'S
RIGHT.



I INQUIRED OF
THE TOWER'S
OWNER, YOU
SEE, AS TO
WHERE THEY
OBTAINED THE
PARTICULAR
LOOKING GLASS.



MY WORD,
WHAT A LONG
NAME! BUT
HOW CAN THAT
BE THE CAUSE?

AS BEFITS THE TOWER,
IT RISES FROM A MOST
PRESTIGIOUS IMPORT
HOUSE IN YOKOHAMA.
HE FAIRLY GLOWED TO
SPEAK OF ITS PREVIOUS
OWNER--THE LATE DUKE
OF CLARENCE AND
AVONDALE, HIS ROYAL
HIGHNESS, PRINCE
ALBERT VICTOR
CHRISTIAN EDWARD
OF THE UNITED
KINGDOM.







I DO BELIEVE
THAT'S YOUR
FAMOUS GOWN
THERE, OLD
CHAP.



HMP. HE
DOESN'T
WANT TO
BE TOLD
HE SAYS...

I'LL
LEAVE THE
REST TO
YOU,
GENTLE-
MEN....



...OH YEA, I
FORGOT. I
PROMISED TO
TAKE A MEAL
WITH HER AT
RYSDOKEN.



THERE'S A
PACIFIC ISLAND, YOU
KNOW, WHERE SUCH
MEN JUMP FROM
TOWERS. BACKLASH,
YOU'LL SAY. THAT'S
YOUR CUSTOM DEMANDS
THEY'RE USED TO
THEIR ANGLES--TO
TO ALWAYS .JUMP
SUCH MEN BACK
INTO PLACE.

the KUROSAKI corpse delivery service

黒鷲死体宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

designer **HEIDI WHITCOMB**
editorial assistant **RACHEL MILLER**
art director **LIA RIBACCHI**
publisher **MIKE RICHARDSON**

English-language version
produced by Dark Horse Comics

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DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON KUROSAKI VOL. 6 BY TOSHIFUMI YOSHIDA

introduction and additional comments by the editor

TO INCREASE YOUR ENJOYMENT of the distinctive Japanese visual style of *Kurosagi*, we've included a guide to the sound effects (or "FX") used in this manga. It is suggested the reader not constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five, please go right ahead. In either Yuki Matsuoka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by then-dominant cultural power in their part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1600 years ago the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used for their Latin language to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire, in this case, that of China. Likewise the Japanese borrowed from the Chinese writing system, which then as now consists of thousands of complex symbols—today in China officially referred to in the Roman alphabet as *hanzi*, but which

the Japanese pronounce as *kanji*. For example, all the Japanese characters you see on the front cover of *The Kurosagi Corpse Delivery Service*—the seven which make up the original title and the four each which make up the creators' names—are examples of *kanji*. Of course, all of them were *hanzi* first—although the Japanese did also invent some original *kanji* of their own, just as new *hanzi* have been created over the centuries as Chinese evolved.

Note that whereas of course both "*kanji*" and "*hanzi*" are themselves examples of writing foreign words in Roman letters, "*kanji*" gives English-speakers a fairly good idea of how the Japanese word is really pronounced—*khan-gee*—whereas "*hanzi*" does not—in Mandarin Chinese it sounds something like *n-tsu*. The reason is fairly simple: whereas the most commonly used method of writing Japanese in Roman letters, called the Hepburn system, was developed by a native English speaker, the most commonly used method of writing Chinese in Roman letters, called the Pinyin system, was developed by native Mandarin speakers. In fact Pinyin was developed to help teach Mandarin pronunciation to speakers of other Chinese dialects, unlike Hepburn, it was not intended as a learning tool for English-speakers *per se*, and hence has no particular obligation to "make sense" to English speakers or, indeed, users of the many other languages spelled with the Roman alphabet.

Whereas the various dialects of Chinese are written entirely in hanzi, it is impractical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different (this is, of course, putting aside the fact the sounds of both languages experienced change over time). The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system Japanese evolved represents an adjustment to these great differences.

When the Japanese borrowed hanzi to become kanji, what they were getting was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called *manyōgana*, where individual kanji were picked to represent certain syllables in Japanese. A similar method is still used in Chinese today to spell out foreign names, companies and individuals often try to choose hanzi for this purpose that have an auspicious, or at least not insulting meaning. As you will also observe in *Kurosagi* and elsewhere,

the meaning behind the characters that make up a personal name are an important literary element of Japanese as well.

The commentary in *Katsuya Terada's The Monkey King* (also available from Dark Horse, and also translated by Toshifumi Yoshida) notes the importance that not only Chinese, but Indian culture had on Japan at this time in history—particularly, through Buddhism. Just as in Western history at this time, religious communities in Asia were associated with learning, as priests and monks were more likely to be literate than other groups in society. It is believed the Northeast Indian Siddham script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the manyōgana and making shorthand versions of them—which are now known simply as *kana*. The improvement in efficiency was dramatic: a kanji, used previously to represent a sound, that might have taken a dozen strokes to draw, was now reduced to three or four.

Unlike the original kanji they were based on, the new kana had only a sound meaning. And unlike the thousands of kanji, there are only 46 kana, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of 46 kana is written two different ways depending on their intended use: cursive style, hiragana, and block style, katakana. Naturally, sound FX in manga are almost always written out using kana.

Kana works somewhat differently than the Roman alphabet. For example, while

there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), there are, except for “n,” no separate kana for consonants (the middle “n” in the word *ninya* illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting with “k,” depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with “s” sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi*/Vol. 6 below.

Katakana are almost always the kind that get used for manga sound FX, but on occasion (often when the sound is one associated with a person’s body) hiragana are used instead. In *Kurosagi*/Vol. 6 you can see an example on 165.1, with the WAAAAA cry of the crowd, which in hiragana style is written わあああ. Note its more cursive appearance compared to the other FX. If it had been written in katakana style, it would look like ワアアア. A different usage of hiragana as FX is seen in 207.1’s めっ, NU which as an example of *gitaigo* (see below) is the figurative “sound” of menace.

To see how to use this glossary, take an example from page 208: “208.4 FX: GATAN—sound of a coffin lid coming off.” 208.4 means the FX is the one on page 208, in panel 4. GATAN is the sound these kana—ガタン—literally stand for. After the dash comes an explanation of what the sound represents (in some cases, it will be less obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra

number is used to differentiate them from right to left, or, in cases where right and left are less clear, in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you’re reading the pages and panels of this book in general: going from right-to-left, and from top to bottom—is similar to the order in which Japanese is also written in most forms of print: books, magazines, and newspapers. However, many of the FX in *Kurosagi* (and manga in general) read left-to-right. This kind of flexibility is also to be found on Japanese web pages, which usually also read left-to-right. In other words, Japanese doesn’t simply read “the other way” from English; the Japanese themselves are used to reading it in several different directions.

As might be expected, some FX “sound” short, and others “sound” long. Manga represent this in different ways. One of many instances of “short sounds” in *Kurosagi*/Vol. 6 is to be found in the example from 207.1 given above: NU. Note the small っ mark it has at the end—notice again that this is the hiragana “tsu,” and you will far more often see it in its katakana form, ツ. Both forms ordinarily represent the sound “tsu,” but its half-size use at the end of FX like this means the sound is the kind which stops or cuts off suddenly; that’s why the sound is written as NU and not NUTSU—you don’t “pronounce” the TSU in such cases. Note the small “tsu” has another occasional use *inside*, rather than at the end, of a particular FX, where it indicates a doubling of the consonant sound that follows it.

There are three different ways you may see "long sounds" (where a vowel sound is extended) written out as FX. One is with an ellipsis, as in 20.4's BURORORO. Another is with an extended line, as in 187.3's GABIIN. Still another is by simply repeating a vowel several times, as in 148.4's GOOO. You will note that 137.4's GAAAA has a "tsu" at its end, suggesting an elongated sound that's suddenly cut off; the methods may be combined within a single FX. As a visual element in manga, FX are an art rather than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound represents may sometimes be surprising; but every culture "hears" sounds differently. Note that manga FX do not even necessarily represent literal sounds; for example the previously mentioned 187.3 FX: GABIIN, which represents the figurative "sound" of being shocked or aghast. Such "mimetic" words, which represent an imagined sound, or even a state of mind, are called *gitaigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eating by saying MUGU MUGU. It's something like describing chatter in English by saying "yadda yadda yadda" instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: "A" as ah, "I" as ee, "U" as oooh, "E" as eh, and "O" as oh.

2

This may be the first volume of *The Kurosagi Corpse Delivery Service* in which a common theme does not link the chapter titles (of course, it's also the first one with "side stories," or *gaiden* as they're known in Japan—stories outside the regular continuity). The translator, despite extensive searching, was unable to find a song title link to 1st and 2nd Delivery; 3rd Delivery, however, matches a song by the early-70s Japanese band Carol (whose lead singer Eikichi Yazawa later had a very successful solo career), whereas 4th Delivery matches a song by the folk combo Akai Tori ("Red Bird") and 5th Delivery, a song by The Boom (www.live-d.co.jp/boom/). 6th Delivery's title is shared with that of a relatively obscure 1956 Yukio Mishima short story (in the original Japanese, *Nagasugifu Haru*), described by Gwenn Boardman Petersen in *The Moon in the Water* as the story of a couple's "adventures" during a long engagement.

7.2

FX/balloon: PIRORI—PSP
beeping

7.3

Junichiro Koizumi—who was in his final months as Prime Minister when this story first ran in July of 2006—had proposed the privatization of the Postal Service, a measure that became fully implemented as of April of 2007 when it became the Japan Post Company. This story touches on actual issues that arose in the lead-up to the privatization. Ramming home the gag with a mallet, the mailman appearing later in the

- p story is named "Juntaro Koizumi," and his dog itself is named "Junichiro."
- 8.1 It may seem hard to believe that any country has a lower voter turnout than the United States (my sister saw a T-shirt of President Bush grinning and flashing a peace sign, saying "Bet you wish you'd voted, hippie"), but apparently Japan has achieved this dubious distinction. *The Wife* is a variety talk show hosted by Hitoshi Kusano on Nippon TV.
- 8.4 Side mirrors on cars in America traditionally bear the disclaimer that "objects in mirror are closer than they appear," but look closely and you'll note (as is often the case on cars intended for the Japanese domestic market) these mirrors are halfway down the front of the car instead, allowing for objects glimpsed to be seen at their actual distance. Pan Am, however, stopped flying to Japan in 1985 (not long before the once-great airline itself became defunct in 1991), so this is definitely based on an old photo. To be fair, Carlos Ezquerro did the same thing in *A Man Called Kev*.
- 9.1 **FX: BATA DOTA**—the sound of Numata chasing Yata around the room
- 12.4 This, as far as I've noticed, is the first time *Kurosagi* has broken the fourth wall—although, as you will see, it's also the first of several firsts that appear in this volume.
- 14.3 **FX/balloon: GUN**—tugging Yata's arm to make it point
- 15.2 **FX/balloon: YURA YURA**—pendulum starting to swing slowly
- 15.4 **FX/balloon: ZA ZA ZA**—running off sound
- 18.4 **FX/balloon: DO DO DO**—running dog sound
- 18.5 **FX/balloon: NU**—sound of a dog pushing by
- 18.6 **FX/balloon: WAN WAN WAN WAAAN**—dog barking
- 19.1 **FX: PIKU**—twitch
- 19.3 The Japan Post Company does in fact have a shipping service called *YouPack*—the "you" is written in hiragana, whereas the "pack" is in katakana. But in this story, it's *YuuPack*, where "pack" is spelled the same, but the first part is written with the kanji for "ghost," pronounced *Yuu* (the same one as in the manga *Yu Yu Hakusho*, although the English transliteration of that title uses only one "u"). Note that above the front bumper of the van in 20.1, you can see the logo of the real *YouPack* service.
- 20.3 **FX: BAN**—slamming car door sound
- 20.4 **FX: BURORORO**—car engine sound
- 22.5 The original joke in Japanese worked like this: Juntaro spoke of the "rules and regulations"—*yubin yakkan*—but *yakkan* is what they used to call a "ten-dollar word" (currently 1,134.56 yen, and falling) so Kuro mistakes it for *yubin yakan*—*yakan* being a metal kettle, like the one always being employed in *Ranma 1/2*

And Toshi translated that, too, so he should know.

23.1 **FX/balloon:** KOTO—putting tea cup down

23.4 **FX/balloon:** KUWAA—dog yawning

25.1 There's nothing particularly outlandish about the idea; among other things, the Japanese Post Office used to be one of the largest savings banks in the world, as its conservative image led millions to entrust their money to it. These assets are now in the privatized Japan Post Bank.

26.1 **FX/balloon:** ZAPU—pulling wet washcloth out of the water

26.3 Notice Kereellis is wearing a towel to cool his little felt head. In the original Japanese, he joked that Numata had turned out to be an *ichi nichi shochoo*, a "one-day director," a common Japanese publicity stunt where a celebrity will be named a (honorary) police chief or fire marshal for a day.

26.4 **FX:** BASHA BASHA—running in water sound

26.5 **FX:** PITA—stopping sound

29.1 **FX:** DON—putting body down

29.2 This, of course, is a reference to the infamous scene in Vol. 1 of Eiji Otsuka's *MPD-Psycho*, and the first indication (later reinforced by the flashback at the beginning of this volume's "4th Delivery") that the Sasayama in each manga is the same person—although how the hapless, full-haired, four-limbed Sasayama of *MPD-Psycho* became

the worldly bald peg leg of Kurosegi must be a story in of itself. Or maybe it isn't the first—I missed the reference in vol. 4's 180.1. For your convenience, Dark Horse also publishes *MPD-Psycho*, so we'll see how things unravel. My guess is, with a great deal of blood.

30.4 **FX:** PATAN—closing lid

31.1 **FX:** MOMI MOMI—hands squeezing together in anticipation of getting paid

31.5 **FX:** PI—hanging up

31.6 **FX:** BA—handing over money

34.2 **FX:** SU—putting hand on body

35.5 **FX/balloon:** PIKU—twitch

35.6 **FX/balloon:** VWOOO—growling

36.1 **FX/balloon:** WAN WAN WAN—barking

37.3 **FX:** BISHI—pulling rope taut between hands

37.6 **FX/balloons:** WAN WAN WAN WAWAN WAN—barking

39.1 **FX/balloon:** KUWOON—whimpering sound

39.3 **FX/balloon:** WAN WAN WAN—barking

39.4 **FX/balloons:** WAN WAN WAN—barking

39.5 **FX/balloon:** WAN—bark

39.6 **FX/balloons:** HA HA HA—dog panting

45.2.1 **FX/balloon:** GO—heads hitting each other

45.2.2 **FX/balloon:** GURI—rubbing face in maggots

45.5	FX/balloon: SHUBO—sound of lighter being lit	55.1	FX/balloon: DOSARI—body dropping onto corpse
46.2	FX/balloon: KON KON—knock knock	56.5	FX/balloon: SA—flipping the notice over
46.4	FX/balloon: ZA—footstep	57.1	For those playing the home version of our game, note the Kadokawa reference.
46.5	FX/balloon: KACHIRI—unlocking door	57.3	FX: FWAN FWAN FWAN—police sirens
47.1	FX: DOGASHA—door being kicked in	59.4	In the original Japanese, Karatsu also refers to her power to make the dead speak as being that of kuchiyose—literally, “to call forth a mouth.”
47.2	FX: KARAN KACHA PAKI—clinking and breaking glass sounds	63.2	FX/balloon: JARA—rattling keys
48.3	FX/balloon: PI—starting to rip tape off	63.3	FX/balloon: GACHA—door opening
48.4	FX/balloon: BIII—sound of tape being ripped off	63.4	FX: VUVUVU VUVUVU—buzzing flies
49.1	FX/balloon: KASA—sound of cardboard being moved	66.4	FX/balloon: BURORORO—car engine sound
49.2	FX/balloons: GASA GASA GOSO—sound of a box being opened	67.3	FX/balloon: BAN—closing car door
49.3	FX: BARI BARI BARI—sound of ripping cardboard	67.4	FX/balloon: PAPAA—car horn
50.3	FX/balloon: POTATA—blood droplets on floor	67.5	FX/balloon: KI—braking sound
50.4	FX/balloon: UNI KUNYA UNI—sound of maggots squirming in the blood	69.4	Shirosagi means “White Heron,” just as Kurosagi means “Black Heron,” and although some of the early publicity materials for Vol. 6 used “White Heron,” the editor eventually decided to give the Japanese rather than the translation in the book itself, so that it’s rendered in a consistent manner with Kurosagi. Note that just like Kurosagi, Shirosagi leaves the “corpse” out of the name painted on their van (as seen on 67.6), just as Kurosagi’s vehicle says “Kurosagi Delivery
51.1	FX/balloon: DORORI—blood oozing out of nose and mouth		
52-53.1	FX/balloons: KA KOTSU KO—footsteps		
52-53.4	FX/balloon: KA—footstep		
54.2	FX/balloon: HARA—piece of paper falling from hand		
54.3	FX/balloon: PASA—paper landing on corpse		

Service," Shirosagi's vehicle says only "Shirosagi Cleaning Service." Unlike Kurosagi, however, they do include the "Corpse" on their business card itself—perhaps because theirs is a legitimately recognized sort of business, although, as noted later in the story, a still unusual one in Japan. Besides "Ichiro Suzuki's patently phony name, the neighborhood of "Nantokamachi" they're supposedly based in is a homophone in Japanese for "some town or other."

72.3 **FX/balloon:** KORON—ice clinking in glass

72.4 **FX:** MOGU MOGU—chewing noodles

73.3 If you look closely (and it is the editor's job to do so), you can notice what appears to be two eyeballs among the bloody mash on the wall. No wonder Yata paused in mid-noodle.

73.4 The sound effect of Yata vomiting is lifted directly from Garth Ennis and Steve Dillon's run on *The Punisher*. You know that saying, "death with dignity." Well, Ennis and Dillon are masters of death with indignity; people tend to perish with goofy expressions in their work, bug-eyed, cross-eyed, or—an apparent favorite—with their lower jaw shot away, which somehow almost always seems to engender a look of confusion and disbelief on the remainder of the face, not to mention humorous attempts to get a few last comprehensible words out. Now, it may seem rather callous to laugh at

such portrayals, but of course, the larger truth to remember is that you shouldn't put people in that position by killing them in the first place.

75.4 **FX:** BA—moving face up close

78.1 **FX/balloon:** KARA—opening sliding window

80.4 These aren't sutras *per se* (actual sutras being hundreds or thousands of characters long), but rather excerpts from a sutra, written as a lucky charm, something like a single Bible verse.

82.4 The word for "ceiling" in Japanese is *tenjo*, so Makino is being her usual supportive self by taking the first character in *tenjo*, and substituting *jo* for *ko*, a typical ending for girls' names in Japan.

82.5 **FX/balloon:** BATAAN—slamming door

83.3 **FX:** DOKA DOKA—stomping off

83.4 **FX/balloon:** YURA YURA—sound of the pendulum swinging

84.5 **FX:** GU—grasping shoulders

86.5 Sasaki is possibly making up the phrase *Tanin-mitsunyu-shojo*, although the Edogawa Rampo reference is to an actual story (it was the pen name of Taro Hirai; he chose it as a tribute to Edgar Allan Poe, spelling it with a string of kanji that sounded like Poe's name). Rampo's stories of mystery and the macabre have remained an enduring influence on Japanese pop culture; "The Afro-Stroller," first published in 1925, is being re-printed in English

- (under the name "The Stalker in the Attic") as part of the forthcoming *The Edogawa Rampo Reader* from Kurodahan Press, which deserves to be bought just for the awesome cover photo of the old man himself, brandishing a gat. Check it out at <http://www.kurodahan.com/e/catalog/titles/j0020.html>.
- 89.3 FX: HYUN HYUN HYUN HYUN—**sound of pendulum swinging
- 89.6 FX/balloons: GON GOTO—**sound of tapping at ceiling with a bat
- 90.1.1 FX: BAKAN—**ceiling tile falling off
- 90.1.2 FX/balloon: BURAAN—**sound of body dangling
- 91.4 FX/balloon: GATA—**sound of a Karatsu climbing up closet
- 91.5 FX/balloon: KATAN—**sound of a wooden tile being moved
- 99.2** Actor and director Werner Herzog (after seeing his turn in *Julien Donkey-Boy*, I wished for him to play the live-action Gendo. "I want you to be a vinnah, not a quiltah!") made the story of Kaspar Hauser into a 1974 film with the irresistible title *Jeder für sich und Gott gegen alle* (*Every Man for Himself and God Against All*).
- 100.1 FX: SU—**placing hand on shoulder
- 100.5 FX: KATA KATA KATA KATA—**small rattling sound
- 101.1 FX: GATA GATA GATA GATAN—**body really shaking
- 101.2 FX: BAN BATAN—**feet banging on table
- 101.3 FX: GUGUGU—**chin lifting upward as head arches back
- 102.1 FX: BA—**taking hand away
- 102.2 FX: KAKUN—**head relaxing
- 105.4 FX: PASA—**sound of hair falling/body being placed into chair
- 106.3 FX: SA—**hiding behind Sasayama
- 107.2** As is more typical in Japanese society, the characters in *Kurosagi* are usually addressed, and address each other, by their last names—but just as a reminder, the full names of the members of The Kurosagi Corpse Delivery Service are Kuro Karatsu, Ao (short for Aosagi) Sasaki, Makoto Numata, Keiko Makino, and Yuji Yata.
- 108.2 FX/balloon: SA—**putting hand on corpse
- 108.4 FX: KATA GTA GATA PIKU—**shaking and twitching
- 110.2 FX/balloon: KOKU—**nod
- 110.4 FX/balloon: KU—**hand twitching
- 110.5 FX: FURU FURU—**hand quivering
- 110.6 FX/balloon: TO—**finger pointing to chest
- 111.1 FX: SUKU—**standing up
- 112.4** EMDR, strange as it may appear, is a real and reasonably well-studied (though not on corpses) therapy technique, first developed in 1987 by an American psychologist named Francine Shapiro. The efficacy of EMDR has been demonstrated, however, the theory behind why it works (as explained by Dr. Kayama) is somewhat more speculative, but itself may suggest

some very intriguing insights into cognitive science. The official website of the EMDR Institute is at <http://www.emdr.com/index.htm>.

- 113.2 FX/balloon: KOKU—nod
- 113.4 FX: KATA KATA KATA—body beginning to shake
- 113.5 FX: GAKU GATAN GATAN—body really shaking violently
- 113.6 FX: KATA GATA GAKUN KATA—body shaking
- 114.1 FX: GAKU GATA GATA—shaking
- 114.2 FX/balloon: BA—eyes snapping open
- 114.4 FX: SUU—finger moving slowly
- 114.5 FX: GATA KATA GATA—shaking
- 114.6 FX: KAKU GATA KAKU—shaking a little less
- 115.2 FX: KATA KATA KATA—small shakes
- 115.5 FX/balloon: GACHA—door unlocking
- 117.1 FX/balloon: KIIII—door closing slowly
- 117.2 FX/balloon: KI—creaking to a stop
- 117.3.1 FX/balloon: BAN—door slamming shut
- 117.3.2 FX/balloon: GACHA—door locking
- 118.1 FX/balloon: SU—taking out syringe
- 118.2.1 FX: DOTA BATA—sound of struggling feet
- 118.2.2 FX/balloon: PASA—cap falling onto floor

- 118.3 FX: GA—grabbing head
- 118.4 FX: PU—sound of needle piercing skin
- 118.7 FX/balloon: DOSA—body hitting floor
- 121.2 FX/balloon: PASA—putting down photo
- 124.2 FX/balloon: SU—picking up photo
- 128.2 In this flashback, you see Saseyama much as he appears in the manga *MPD-Psycho*, although if, as he says, this was his first case, it presumably takes place before the events of *MPD*.
- 130.1 FX: PAAAAAN—echoing gunshot
- 135.3 In a Japanese cremation, unlike a typical American one, the remaining fragments of bone are not ground up after the burning of the body; rather, there is a ritual, usually performed by the family of the deceased, of using chopsticks to pick up the fragments and place them in the burial urn. The translator notes this is why it's considered uncouth to ever pass someone food using your chopsticks; he once got bawled out by his grandmother for doing it at the dinner table.
- 136.2.1 FX/balloon: BURORORO—car engine sound
- 136.2.2 FX/balloon: KI—car braking
- 136.3.1 FX/balloon: KO—footstep
- 136.3.2 FX/balloon: GO—heavier sounding footstep. The translator notes that since both "GO" and the previous "KO" seem to belong to Zuhaku (the rattling "KARA"

below is the as-yet unnamed girl's sandal), and since "GO" suggests a heavier sound to him than "KO," he wonders whether there's a subtle suggestion here of a prosthetic foot, or some other element to explain the uneven tread—although it may also simply be a variation.

- 136.3.3 **FX/balloon:** KARA—sound of a wooden sandal
- 137.1 **FX/balloon:** CHIRA—sound of the girl peering up at the sensor
- 137.3 **FX/balloon:** PA—door sensor reacting
- 137.4 **FX/balloon:** GAAAA—sound of sliding door opening
- 137.5 **FX/balloons:** KATSUUN KATSUUN—echoing footsteps
- 137.6 **FX/balloon:** KACHA—door opening
- 137.7 **FX/balloon:** GARARA—sound of the body being slid out
- 138.2 **FX/balloon:** SU—putting hand out
- 140.4 **FX/balloon:** PATAN—closing coffin
- 141.1 **FX/balloon:** WIII—motorized cart sound
- 141.2 **FX/balloon:** GOTON—sound of coffin being moved into crematory
- 141.3 **FX/balloon:** KACHI—click of a switch
- 141.4 **FX/balloon:** WIIII—sound of fireproof door closing
- 141.5 **FX:** GAKOOON—sound of door shutting tight

- 142.3 **FX:** KWOOOO—sound of flames beyond the doors
- 143.1 **FX/balloon:** SHIBO—lighter igniting
- 143.3 **FX/balloon:** TOTO—tapping ashes
- 144.3 **FX/balloon:** GUSHI—sticking out cigarette
- 144.4 **FX:** PORI—scratching head
- 144.5 **FX:** DOKO—sound of banging on metal doors
- 144.6 **FX:** GAN DOKON GON—more banging
- 144.7 **FX:** DOKON GAN GON—more banging
- 145.1 **FX:** DOKON DON GON—banging sounds
- 146.2 **FX/balloon:** GACHA—hitting button
- 146.3 **FX/balloons:** VIII VIII VIII—alarm sounds
- 146.4 **FX:** GOOO—sound of flames coming out
- 148.2 **FX/balloon:** GIRO—glare
- 148.5 **FX/balloon:** JYU—sound of skin sizzling
- 149.3 **FX/balloon:** GA—grabbing throat sound
- 152.3 **FX/balloon:** BA—sprinklers coming on
- 153.1 **FX:** ZAAAA—sound of falling water
- 153.2.1 **FX/balloon:** GARAN—sound of skull hitting floor
- 153.2.2 **FX/balloon:** KARAN—sound of bones hitting floor

- 155.1** Here we have another first for *Kurosagi*—a side story. I talked to fellow editors Philip Simon and Rob Simpson about what the American comics equivalent of the concept “side story” was, and I wasn’t sure there was an exact one. Solo, stand-alone, flashback, one-shot, or even imaginary story all touch on it, but don’t quite meet the mark. Basically, in manga, a side story, or gaiden, is a story that is outside the continuity of the main or ongoing storyline, yet evidently connected to it, although it is often left to the reader to figure out exactly how the connection works. It could focus on minor characters, entirely new characters, or even the main characters in a different context. From an LDS point of view, for example, 3 Nephi is a New Testament gaiden.
- 156.1** The Junikai, an icon of the Meiji period, survived it only by eleven years; it was destroyed by the Great Kanto Earthquake of September 1, 1923, which left nearly two million homeless and 100,000 dead in the Tokyo era (and thus Tokyo has been destroyed twice within living memory: once by the earthquake, and again by the firebombing raids of 1945).
- 157.6** FX: SU—opening sliding door
- 158.2** FX: BA—opening up newspaper
- 159.1** As anyone who saw *Evangelion* knows, Japan has the custom where young men occasionally take their wife’s name upon marriage (often, because the wife has no male siblings, and the bride’s father wishes the family name to be carried on through this “adopted” son-in-law). As will be seen in this story, this is what happened eventually to Kunio Matsuoka, who later married into the Yanagita family. Faithful *Kurosagi* readers will also realize this is the same “Kunio Yanagita” whose account of the legend of Denders Field was central to Vol. 1’s 2nd Delivery, “Lonely People.” Eiji Otsuka is clearly a fan, so much so that he drafts Matsuoka and Katai Tayama (below) into this Holmes-and-Watson role.
- 159.2** FX: BASA—closing paper. Katai Tayama would write his most famous story only a few years after the “events” of this manga; 1907’s *Futon* (available in English in the 1981 edition *The Quilt and Other Stories* from the University of Tokyo and the Columbia University Press. The title was rendered as “The Quilt,” apparently because in 1981, *futon* was not yet accepted as a loan-word in English. Even two years later in *Valley Girl*, Michelle Meyrink would tell Nicolas Cage, “It’s like, sushi, don’t you know?”). Phyllis Lyons, writing in *Monuments Nipponica*, says of Tayama that “the sheer ‘honesty’ of his depictions of the dumb, animal misery lodged in the breasts of ordinary men, and thinking men as well, struck a responsive chord in his fellow writers and readers of the day, and gave Katai the professional reputation that had long eluded him.”
- 159.3** FX: DOSA—dropping a thick record book

- 162.1 FX/balloon:** JARA—sound of rosary beads moving. We see here the third version of Sasayama in just this volume alone, although presumably this is an ancestor. Despite being in some ways the most worldly and grounded of Kurosagi's main cast, Otsuka delights in suggesting odd things about Sasayama, including his near look-alike cousin in Vol. 4.
- 162.2 FX:** BORI BORI—scratching sound
- 163.1.1 FX/balloons:** PIII PIII—police whistles
- 163.1.2 FX/balloon:** PIII—police whistle
- 163.3 FX:** BA—sound of the man running by
- 163.5 FX:** BA—running off sound
- 163.6 FX:** TATATA—running along wall sound
- 164.1** In the unlikely event you don't read *Blade of the Immortal*, a word about the symbols Yaichi bears on his vest: they are the manji, the same counterclockwise version of the swastika borne by Blade's eponymous hero, and an ancient symbol of good fortune in Buddhism. It is the clockwise version that the Nazi party made infamous, but as Kenneth Hite points out in *GURPS: Weird War II* (a 144-page, well-researched sourcebook that should be your one-stop shop for everything strange but semi-plausible about the occult, espionage, and mad science aspects of the Second World War) the idea that swastikas going one direction are associated with good, and the other, with evil, is a myth—ones going both ways have been used by various human cultures (including the Greeks and the Navajo). Of course, before you now go bearing one proudly through town, armed with your fresh *Disjecta Membra* knowledge, don't forget a little common sense is always called for.
- 164.3 FX:** GO—foot to the face sound
- 164.4 FX:** DOSA—sound of man falling down
- 165.1 FX:** WAAAA—impressed crowd noise
- 165.5 FX/balloon:** TSUUU—sound of blood running down arm
- 167.2 FX:** BASHA—sound of a camera flash
- 168.1 FX/balloon:** BASHA—camera flash
- 170.1** This was an famed academic debate, although in RL, as the kids say these days, Professor Tsuboi (1868-1913) had it with Yoshikiyo Koganei (1858-1944), a professor of anatomy at the medical school of Tokyo Imperial University, and the argument was not over some urdin's powers, but as to the ethnic identity of Japan's stone-age people. Actually, there were other differences as well, but, unusually for *Disjecta Membra*, we're not going to get into it.
- 170.2 FX:** PERO PERO—licking wound
- 171.4 FX:** PEKORI—bowing sound
- 174.1** Hmm—perhaps Shintue really is a revived Egyptian mummy.

and not just a burn victim who happens to be an expert on ancient Egyptian burial practices.

- 174.3 **FX: GOTO**—coffin being moved
- 174.4 **FX: GAKU GOTO**—coffins being moved
- 174.5 **FX/balloon: GORORI**—sound of the body rolling over
- 176.2 **FX/balloon: TON**—hopping over body sound
- 177.2 For “houses of assignation,” Tayama used the archaic word (it was explained even in the original Japanese) *ageya*, meaning a house you would rent temporarily to arrange a visit by a prostitute. The French used to call these *maisons de passe*; it seems to have been one of the endless dodges (see also p. 183) used in human societies to conceal or skirt the issues of ho/in.
- 177.4 **FX: BORI BORI**—scratching sound
- 178.1 **FX/balloon: BORI**—scratching sound
- 179.3 **FX: HYUUU**—sound of wind
- 182.2 **FX/balloon: KUI**—moving telescope
- 187.1 **FX: SU**—taking out photo from an envelope
- 187.3 **FX: GABIIN**—shocked / aghast sound
- 188.4 **FX: GARI**—scratching head
- 189.1 Another unusual example of fourth-wall breaking in *Kurosagi* Vol. 8; usually, characters don’t deign to notice the sound FX.
- 189.6 **FX: GATA**—getting up out of chair

190.3 **FX/balloon: KACHA**—sound of clinking silverware

191.3 **FX: CHIRA**—peering over sound

192.2 **FX: KATA**—a plate being put down. The maid used the old-fashioned *chazume* for sausage, which means literally “stuffed intestine”—although, of course, that is traditionally how sausages are made

192.4 The paper Tamiya has been reading from appears to be a copy of Vol. 1 of *Famous Crimes: Past and Present*, an illustrated broadsheet released in 1903—hence suggesting a possible date for the events of this chapter of the manga, as it is the latest datable event mentioned within the story itself. *Famous Crimes* was edited by Harry Furniss, who is said to have also done illustrations for the famous Victorian magazine *Puck* (whose Meiji-era Japanese imitator *Tokyo Puck* was featured in Frederik Schodt’s indispensable history *Manga! Manga!*). Vol. 1 of *Famous Crimes*, a special on Jack the Ripper, was reprinted in a facsimile edition in 1999 by Dave Froggatt (all four volumes of the series were more recently reprinted by Thomas Schachner), and it’s quite possible that Eiji Otsuka, an author himself known for his interest in serial killers, had ink- (if not blood) stained hands on a copy. As for Furniss, a final otaku irony is that he is said to have later emigrated to America and worked on pioneering animated film for Thomas Edison. “What’d you say that was called again, fella? Gothic Lolita? I don’t know about all them petticoats,

Limay—they're wearin' bloomers in America these days."

193.1 FX/balloon: HAGU—biting into sausage

193.2 FX: MOGU MOGU—chewing sounds

193.3 FX: GA GA GA—munching sound

193.4 FX/balloons: MOGU MOGU—chewing sounds

193.5.1 FX/balloons: MUSHA MUSHA—eating sounds

193.5.2 FX/balloons: BAKU AKU—more eating sounds

194.2 Flashback FX: KUI—moving telescope sound from 182.2

194.5 FX: GUU GUU—snoring

196.3 FX: BA—Yaichi's eyes snapping open

196.5 FX: GATA—getting up from chair

197.1 FX: BAN—door banging open

197.5 The practice of students in Tokyo working as houseboys for local families in exchange for room and board was known as *shosei*, and was common during the Meiji and Taisho eras. It is also, of course, a practice seen among the contemporary protagonists ("contemporary protagonists" is battling it out with Monumental Nipponica for the most pretentious phrase this volume—there's still time to vote) of Stonebridge Press's (Jamie WHASSUP) much-recommended *The Four Immigrants Manga: A Japanese Experience in San Francisco, 1904-1924*. Translated by Frederik Schodt (perhaps the only person capable of translating

Shirow's Ghost in the Shell—good thing he does it), *The Four Immigrants Manga* was originally a sort of 1930s doujinshi that circulated only among creator Yoshitaka "Henry" Kiyama and his friends, giving an account of the ups and downs of Japanese immigrant life in early-20th century America. Japanese houseboys were considered a status symbol in many prosperous white American households, although one of the eponymous *Four Immigrants* does note to himself (while peeling potatoes) that even though he's educated, he's making more money as a houseboy in America than he could expect in a white-collar job back in Japan.

198.2 FX: PIKU PIGU—eyes twitching in anger

198.4 FX: BA—jumping sound

198.5 FX/balloon: PASHI—foot stopping arm

199.1 FX: DOKA—kicking sound

199.2 FX: DON GATAN—sound of falling on the floor then falling over

199.3 FX: NU—sound of the killer standing

199.4 FX: HYUN HYUN—sound of the knife swishing through the air

200.1 FX/balloon: PASHI—blocking sound

200.3 FX/balloon: SUTA—landing on windowsill

200.4 FX/balloon: BA—jumping sound

200.5 FX/balloon: ZA—landing sound

201.1 FX/balloon: TO—landing on ledge sound

- 201.3 **FX: HYUTOTO**—jumping and running down side of house
- 201.4 **FX/balloon: ZA**—landing sound
- 202.4 **FX: HYUWOOO**—sound of an incoming lunge
- 202.5.1 **FX/balloon: BACHIN**—sound of jaws snapping
- 202.5.2 **FX/balloon: KUWA**—sound of jaws opening wide
- 202.6 **FX/balloon: ZA**—footsteps running into alley
- 203.1.1 **FX/balloon: ZA**—footstep
- 203.1.2 **FX/balloon: GARARAN**—sound of a bucket being kicked over
- 203.5.1 **FX/balloon: BA**—sound of killer quickly turning around
- 203.5.2 **FX/balloon: BASHAN**—sound of door being shut (wooden door with windows that rattle a bit)
- 203.6 **FX/balloon: TO**—landing sound
- 204.2 **FX: GARA GARARA**—sound of wooden wheels on a rickshaw rolling
- 204.4 **FX: TO**—landing sound
- 204.5 **FX/balloon: GARA**—sound of door being slid open
- 205.2 **FX/balloon: KO**—knocking on brick
- 206.1 **FX: DOSA**—sound of the young man falling down
- 206.4 **FX: PIIIIII**—whistling sound
- 207.1 **FX: NU**—spirit coming through wall
- 207.2 The *Misaki* are said to be spirits that manifest as a precursor to a god or other higher spiritual power entering the human world. They often take the form of a fox or *yatagarasu*, a kind of crow or raven, which are themselves the totemic forms of certain Japanese gods.
- 208.2.1 **FX/balloons: GATA KATA**—sound of rattling coming from the coffin
- 208.2.2 **FX/balloon: KATA**—sound of rattling coming from the coffin
- 208.2.3 **FX/balloons: GATA KATA**—sound of rattling coming from the coffin
- 208.4 **FX/balloon: GATAN**—sound of a coffin lid coming off
- 209.3 **FX: GATA GATAN**—sound of more coffins opening
- 213.1 Though Prince Albert Victor (the genital piercing of fame is sometimes said to be named for him, although more often for his grandfather, Victoria's Prince Consort) has been associated with the Jack the Ripper murders in folklore since the 1960s, and perhaps most famously in comics through Alan Moore and Eddie Campbell's *From Hell*, the idea is long on theories and short on evidence. Albert Victor, a.k.a., "Prince Eddy" died in 1892, so any guest appearance he might make in this story would have to be as a spirit. Interestingly, however, he apparently did visit Meiji Japan during his naval service in 1881. In his *The Japanese Tattoo and Britain During the Meiji Period* (Cambridge University Library) Noboru Koyama suggests that Prince Eddy (as well as other noble Royal Navy officers, including the future King George V) received traditional tattoos there. Admiral Lord Charles Beresford wrote of

"the astonishment of Japanese officials and nobles" at this, for "in Japan none save the common people is tattooed."

213.4 FX/balloon: GAKO—taking telescope off of the stand

213.6 FX: BYUN—throwing sound

214.1 FX/balloon: JAPOOON—splash

214.3 Ryudoken is a famous French restaurant in the Roppongi district of Tokyo, over a century old. It played an important part in the cultural life of prewar Japan, being known as the literary canteen of the so-called "naturalist" novelists, including Doppo Kunikida (whose *River Mist and Other Stories* is available in English from Kodansha) Toson Shimazaki (his groundbreaking *Broken Commandment* is translated by the University of Tokyo Press), as well as Kunio Yanaigata and Katal Tayama themselves. Ryudoken also gained political notoriety as the meeting place of the radical Kodoha faction of the Imperial Japanese Army, a clique led by junior officers that advocated a return to the traditional values of pre-Westernized Japan, purged

of foreign ideas. Their famous attempted coup of February 26–29, 1936 (still known as the *Mei-Niroku jiken*, or "2/26 Incident" in Japan) failed, but in retrospect, Kodoha's decision to make a French restaurant the hangout of their cause seems to suggest a certain lack of ideological rigor. You can still hatch plots of your own at Ryukoden, located at 1-14-3 Nishi-Azabu, Minato-ku, Tokyo 108-0031, tel 03-3408-5838. Reservations recommended.

214.5 The custom Tayama alludes to here is from Pentecost Island (what are the odds the word "Pentecost" would show up twice in the same manga?), today part of the South Pacific nation of Vanuatu—it is said that this centuries-old practice of "land diving," also known as the Nagol ceremony, is what would later inspired the origins of modern bungee jumping in the late 1970s. The tourism board of Vanuatu describes it in some detail at www.vanuatu-tourism.com/vanuatu/cms/en/islands/pentecost_maewo.html



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